

# In Production

In last months newsletter we reported on the frantic first days shooting of John Calder's forthcoming epic Walled City. Little did we then suspect the international attention that would soon be unleashed when U.S. President Reagon went on TV and admitted that funds from arms deals with Iran had indeed come "downunder" to support underground filmmakers such as Calder. This startling revelation meant that the Sunday reserved for shooting at the world Trade Centre became virtual chaos as literally thousands of people turned up hoping to get parts as extras in the big crowd sequences. Even prominent experimental film actor Bill Mousoulis had to be turned away when it became obvious no more extras were needed.

Crowd congestion was so bad that the actor hired to play a part described in the script only as "slimy gangster" was unable to make his way to the set, necessitating a last minute replacement which saw director John Calder himself take on the part. Those of you who saw John's acting in last years film The Photocopier will no doubt be looking forward to his latest appearance in front of the camera. We can also report that there is no truth to the rumour a camera operator was heard to mutter "A bit over the top John" at frequent intervals during the shoot of one of John's Scenes.

Lead actor Ian, who plays a part called "everyman", has brought to his role the qualities usually associated with actors such as Clint Eastwood- the ability to do a whole film without changing the expression on his face. A notable achievement when faced with props such as an Identity Card Processor Machine that looks a lot like a toaster, and gangsters that look a lot like John Calder!

The highlight of the World Trade Centre shoot came in a scene filmed on the steps facing the Yarra River. As the actors on the steps went about performing the "Stateslotto" draw of the year 2050 the extras below kept up a chant of "Can WE go YET". Director Calder was pleased; "It's just the sort of tension I was hoping to get into the scene".

Shooting of Walled City continued throughout March and a few days before press time has reached a total of over 40 (FORTY!!) reels of unedited footage.

We asked Super 8 club President Sarah Johnson for her opinion of developments. She said: "Obviously Walled City sounds like the most important film being made in Super 8 at the moment. I'd like to see at least 4 pages of each newsletter devoted to news of its ongoing production"

PEN-PRICK TOO

## WALLED CITY I.D.

name Jdm Calder  
age 2050 years  
hair Usually found in film  
height 50 feet gates  
eyes f 1.4 - f 22  
status CRIMINAL Wanted for questioning regarding theft of Stateslotto tickets. And for shooting super 8 films without a license. SHOOT TO KILL.

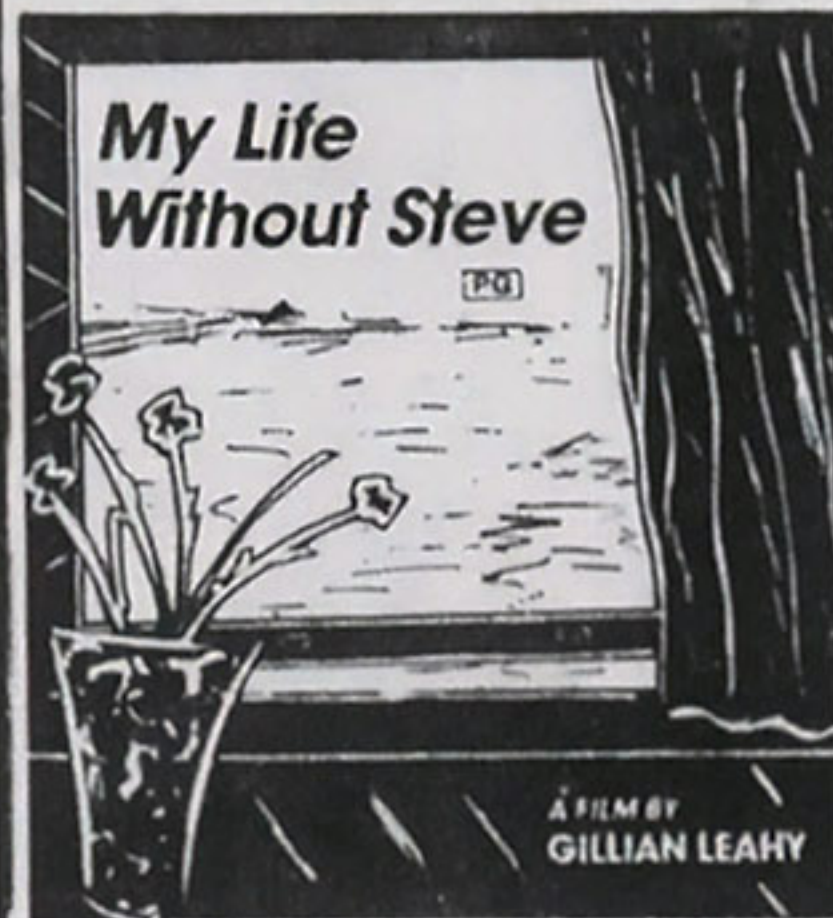


### THE DAY THEY MADE A SUPER-8 FILM ON 35mm.

Too simplistic a reading of Gillian Leahy's My Life Without Steve? Consider the following: it's a diary film, a home log book, and actorless for most of its 53 minutes. Well, actorless but very contrived, very set up (which need not necessarily be a bad thing.)

I'm worried. Why don't I love this film? It's got so many things going for it and it even seems to realize that particular hybrid I'm interested in - "small" movie meets "big" movie (i.e. big canvas). Maybe, it's just too small - a one-idea project stretched to almost an hour's duration. Why stop at 53 minutes? Why not go to 90? Or, more relevant, why not have made it 15 minutes long, like it should have been? But then it wouldn't have attracted funding and got a 2-week run at the State Film Theatre...

There is nothing wrong with making a Super8 film on 35mm., just that My Life Without Steve isn't it. (For better examples of what a Super-8 sensibility transposed onto 35mm could be check John Cassavetes' Love Streams, Anne-Marie Mieville's The Book of Mary, or the work of Chris Marker.) Funnily enough, when Gill Leahy described her film to the AFC at the funding stage, they asked her why not make it on Super-8. Maybe they had something there...





# MARCH MEETING



BREATHLESS WONDER by Bill Mousoulis

Think of that scene in Spielberg's magical movie E.T.: The Extra-Terrestrial (1982) where the "ugly little fuck" (Harrison Ford), mulling around in the forest he's just landed in, comes to the base of a tree. What is it? he doubt asks. He (and the camera) tilts his head up until the heavenly ascension of this tree is revealed. When this happens, there can only be one thing being signified and rejoiced in: breathless wonder.

This same shot (or close to it) is repeated in Anne-Marie Crawford's great new film *Morena*. And this quality of wonder, fascination, dazzlement, is to be found not just in Anne-Marie's film, but in several of the others played at the Open Screening on March 10. What's more, this wonder is not only in these works, but towards them, somewhat realizing Adrian Martin's Myth for Film-makers: "We see things, feel them, take them in, and hope, pray, that the camera has immortalized these fleeting intangibles of subjectivity for us, and for others." ("An Image About to Be Lost", *Cantrills Filmnotes*, No.45/46, Oct. 1984.)

I say 'somewhat' because the transference of emotions, emotional states, is magical and unlikely. But in this dream of collectiveness, there is ample room for a sort of gestural wishfulness, meaning that the viewer engages in the same processes as exist in the film, in order to reach it: wonderment, openness, association, integration. And, inevitably, after the reboundings of intention and effect, action and response, etc. have sorted themselves out, residue remains and something clicks; something desperately alive and genuinely real, and somewhat bent out of shape, transformed, and perhaps only existing on a metaphoric plane (but that's OK.)

*Morena* is all about this hope for transcendence and dream of interaction - the film is about the film-maker, but it titled by the name of another person, which is the title of another song (by the medieval singer who accompanies the film.) And look at the film's images: a mixed bag of photos, street shots, filmed footage, acted bits, etc. One wonders how it all connects, comes together. But one wonders no longer when one realizes that Anne-Marie's strategy is purely poetical, and that the disappearing narrative of her masterpiece *Underground* here vanishes altogether, quite willingly. This newer film lacks the purity and control of that previous one, but is a welcome addition to an excellent body of work from one of Australia's finest film-makers I suspect, however, that *Morena* is the kind of film Anne-Marie could make with her eyes shut.)

Piero Colli's *The Son and the Heir* and Vikki Riley's *The Life of St. Antonio* are films made and screened last year, but now with the Open Screening experience under their belts as well. I won't mince words: *The Son and the Heir* is scary, stunning, and sad. Set in a futurity, its concern is not that of the world's destruction, but of a loss of history. Thus, the lead character must not only be a son, but an heir - he must uphold that fragile familial bond (as glimpsed in the film's first shot.) This is a film in which pace means nothing (any one of memory, dream, or reality could be occurring), making that last shot very transcendental: the blind is opened, destroying the image projected on to it, but letting in a blinding light (the sun and the air) signifying, well...hope, force, exaltation. What Piero's film lacks in narrative clarity (the interpretation above is my guess) it makes up in sheer cinematic impact.

Vikki's film *The Life of St. Antonio* is a reasonable example of a kind of sublime cinema I wish more film-makers would attempt. This is a cinema of suggestion, where the seemingly random images are tied together by a magical moment, usually the first or, more likely, the last shot of the film. Vikki's film follows this scheme, in the process creating a plaintive song of martyrdom, sainthood: life follows death, death is life. Whilst a film like Piero's is all style, this one is no style; that's heartening, because it means cinematic expression isn't determined by stylistic expression, that it can be the case of just light, little fictions, and hidden meanings.



OPEN SCREENING Tuesday March 10

- Films screened:
- Bardot by Matthew Rees
  - Night by Chris Windmill
  - The Bowel-Houndromat by Chris Windmill
  - The Son and the Heir by Piero Colli
  - Morena by Anne-Marie Crawford
  - The Life of St. Antonio by Vikki Riley
  - A Penny For Your Thoughts by Andrew Black
  - Something to Hide by Ron Olthof

\* \* \* \* \*  
TWO REVIEWS by Ian Kerr

### The Bowel-Houndromat

One of the more interesting films at March's screening was Chris Windmill's clever and amusing *The Bowel-Houndromat*. Unlike most super 8's, who film off television screens when they're too lazy or incompetent to write a coherent script of their own, Chris's brief but oh so important use of a TV advertisement stands out as one of the few intelligent uses of "found" material. It is both bitter and hilarious when this ad is juxtaposed with over-dubbed lines: "... you are a cunt" and "... you are a peice of shit" etc. In fact it is rare to hear four letter words in our super 8 films, perhaps highlighting the prudish, middleclass, undaring, and not to mention politically neuter work being done in the club.

### Morena

On the surface this new film of Anne-Marie Crawford's appears to be an atmospherically photographed work of "poetic" "wonder". However that's the problem. It's a film with surface but no real depth. Pretty pictures with nothing really to say - despite Bill's overwritten, gushing praise above. (For god's sake he even managed to get in another quote from his hero Adrian Martin!) Films like this are like Chinese food. They keep you deceptively satisfied while you're watching them but half an hour later you can barely remember them and your intellectual tummy is rumbling for something with a little more depth to it. Like many experimental filmmakers before her Anne-Marie has finally learnt the trick of embellishing her images with an evocative piece of music of real beauty. In this she hopes to fool viewers into thinking her film is poetic as well. It's not, she's faking it. Bill Mousoulis is probably right in saying Anne-Marie could make films like this with her eyes shut. Unfortunately viewers could probably enjoy her film as much the same way. Neverthe less *Morena* is undoubtedly an improvement on the vastly over-rated *Underground*

## fringe

Fringe Network Film & Video group.

Some of you may have noticed that a month or two ago Fringe Network were looking for a Film and Video Co-Ordinator. The position has now been filled by Mark Worth former Swinbourne Post-graduate and Channel 7 cameraman; not to mention pursuits into less formal filmmaking. One of his first tasks has been starting up the Open Screenings at the Grierson Cinema again. The first of these took place on April 1 and was attended by a dozen or so people who saw a video by David Cox, a 16mm film by Chris Windmill, a video on teenage suicide, made by teenagers at Express Australia ( I think ); and Dennis O'Rourke's "Shark-killers of Kontu".

The next Grierson Open screening will probably be on May the 5th.

Mark is also hoping to put together a Video Magazine to represent Fringe Network at overseas Festivals.

For more information on these, Mark can be contacted at the Fringe office on Ph 4199548.

# BLOW UP

In the 7.30 report at the March meeting Ron Olthof, who did the frame blow-ups from super 8 for the 1987 magazine, discussed his methods of doing so. For those of you who would like to try it yourself here are Ron's notes on his technique.

### HOW TO PRODUCE A B+W PRINT FROM A SUPER 8 FRAME

- Materials Needed**
- Essential:** Totally dark room  
 Enlarger (pref. with large column)  
 2-3 trays  
 Glass plate  
 Timer or clock  
 Photographic paper (pref. glossy surface)  
 Photographic chemicals (developer, fixer)  
 Pen & paper
- Useful Extras:** Safelight  
 Easel  
 Tongs  
 Focusfinder  
 Test printer wedges  
 Filters  
 OR  
 Colour Head enlarger } Variable Contrast Paper Only
- Types of Suitable Paper**
- Ilford Multigrade (V.C.)
  - Ilford Ilfospeed
  - Kodak Polycontrast (V.C.)
  - Kodak Panalure (for correct tonal reproduction of colours, but safelight cannot be used. Only used in Step 1; see Summary)
- (V.C.= Variable Contrast, therefore filters or colour head enlarger essential)

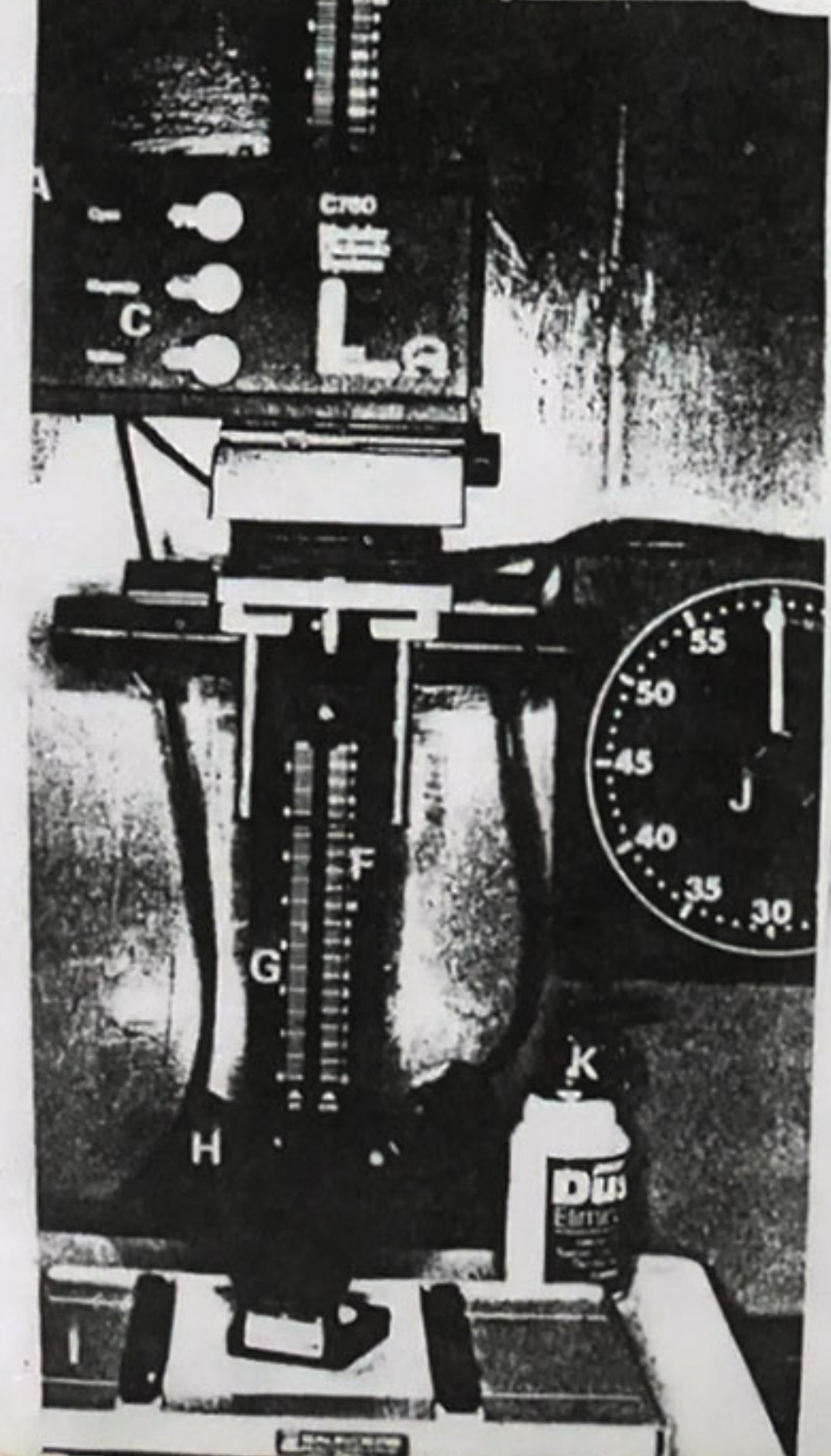
### Procedure

- Mix chemicals and fill trays (correct temp.) Set up enlarger, plug in, etc...
- \*\*Place Super 8 frame in neg carrier, turn upside down (so image on baseboard is reversed left to right). Ensure that frame is free of dust.
- Turn on safelight, turn roomlight off and enlarger on. Open lens to widest aperture. Focus image, and ensure that easel is positioned correctly.
- Turn off enlarger. With roomlight still off, but safelight on, take a sheet of photographic paper out of box and close box. (This should preferably be a low contrast grade of paper, such as 0-2. If using Variable Contrast paper, place a low contrast filter in filter drawer, or set colour head appropriately) Put paper in easel (right way up!).
- Using strip of cardboard (or anything opaque) do a test print with at least a 4 stop range. eg. 5, 10, 20, 40 secs. Don't forget to write down the f-stop used and the times of the test print strips.
- Develop and fix sheet of paper (correct order of solutions and correct times) and rinse. Turn on light and examine print.
- \*\*Remember, this is a negative print, so the tones are reversed. Don't crumple, bend or get dirty, even the back of it. Treat like all negatives, with care!
- If all test strips are too dark, use shorter times or smaller lens aperture or both. If too light, use longer times, wider aperture or both. If possible, choose one strip that captures both highlight and shadow details from original frame, and print full frame at that time and f-stop.
- \*\*If any details from the original Super 8 frame don't appear in the neg print, then they cannot appear in the final print. Do your best to ensure that the "important" details are recorded on the neg print. (If you find that all test strips are too contrasty use a lower grade of paper, or a lower contrast filter with Variable Contrast paper)
- If satisfied with neg print, dry it thoroughly.
- Turn off roomlight.
- \*\*Place unexposed paper on baseboard face up.
- \*\*Place neg print face down on top of unexposed paper.
- \*\*Place clean glass plate on top of neg print.
- \*\*Ensure that nothing has been left in neg carrier.
- Do a test print as before, using a low to normal grade of contrast, but expect very long exposure times and wide apertures. (When contact printing it is not necessary to focus the enlarger; just ensure that light projects over the entire area of the paper on the baseboard)
- When the test print has established a good exposure time, do a full frame print. Finetuning the contrast and exposure will probably be necessary if you want a good print, but don't expect the result to look as good as it did in the film.

### Summary

- Step 1: Super 8 frame in neg carrier reversed left to right
- Step 2: Make a paper negative or neg print
- Step 3: Contact print this paper negative face down onto another sheet of unexposed paper

(This same procedure can be used to make B+W prints from slides)  
 Any problems or questions? Ring Ron: 798 1278



Consideration, rates of charge and proper authority for payment examined and noted.  
 Ron Olthof 30 MAR 1987  
 Examining Officer



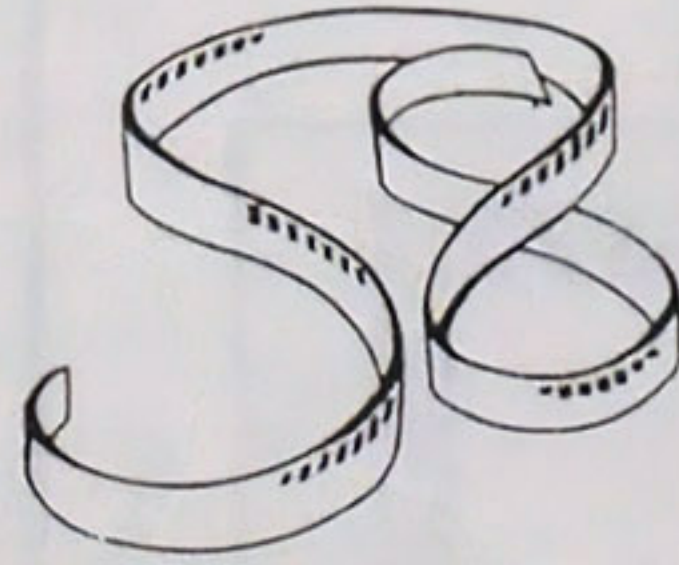
Chris Windmill's two new films *The Bowl-Houndromat* and *Night* sit oddly within the Windmill canon, but are still worth a viewing or three. *Night*, especially, is five or so breathtaking minutes of wet roads, car lights, tram tracks. What I like about this film is that, despite its interest in form, colour, and light, it manages to transport the viewer (me at least) into that night, that rain. That's why Paul Winkler's *Brick Wall* (1974) is disappointing, if still enjoyable. Purportedly 20 minutes of a brick wall, it's nothing of the sort, being more concerned with formalistic play than any sort of experiential inquiry.

Matthew Rees' new film *Bardot* is another little gem from this film-maker. It could so easily have resulted in a simplistic romanticization of *Woman* (the Eurythmics' "Julia" is played over images of a woman walking, sitting, etc.) or been about the machinations of desire (there are occasional shots of a guy looking), but it eludes both, or, more precisely, embraces both, but gently and playfully. Actually, it all looks a bit like a clothes ad or one of those old 3AK ads - stilted poses, walks through parks, reflections in water, etc. A serene vision indeed for Super-8, and a highly watchable film to boot.

And so overall it was a very good Open Screening. We even got to finally see Ron Olthof's leisurely (I could see the scissors in the audience's eyes) 35-minute *Something to Hide*. One of my favourite bits in this film is when the photographer cum detective is pursuing his guy and is cruelly stopped by a red light (the other car just having made it across.) We then see it: the duration of a red light at one of those outer-suburbs intersections in real time. Now that's daring cinema... Super-8 as the harbinger of a brave cinema, a cinema of surprise, delight, mischief? You better believe it...

#### VIDEO COMPILATIONS

As mentioned in the last newsletter, the Super 8 Group will be compiling several low-band VHS videos of Super 8 work throughout the year, which will be available only to Group members for reference/posterity purposes. Ron Olthof and Matthew Rees are coordinating the project and looking for films right now. If you don't mind having your film included please ring Ron and bring your film along to the next Open Screening, carefully labelled with all the important data, such as: projection speed, soundtracks, titles, year of completion, etc.



## U.S. contacts

#### AMERICAN CONTACT LIST

To complement John Calder's list of overseas Super-8 Festivals in the "1987 Magazine", we present some further names and addresses of Super-8 contacts overseas. (Thanks to Mark Titmarsh for compiling this list.)

#### Los Angeles

U.C.L.A. Film Archive  
Clare Aguilar  
University of California  
Los Angeles  
California, 90024

Visual Communications  
Linda Mabalot  
244 South San Pedro St.  
Suite 309  
Los Angeles, Calif. 90012

#### San Francisco

Film Arts Foundation  
Cathy Phoenix  
2nd Floor, 346 Ninth St  
San Francisco  
California, 94103

Subterranean Video  
Ben Britton  
117a Henry St.  
San Francisco  
California, 94114

#### New York City

The Collective For  
Living Cinema  
Robin Dickie  
52 White St.  
New York, NY 10013

The Barbara Braathen  
Gallery  
76 Duane St.  
Tribeca  
New York, NY 10013

King Tut's Wah Wah Hut  
S.E. Corner E. 7th St  
East Village  
New York, NY 10009

Club Chandelier  
Ela Troyano  
120 Avenue C  
New York, NY 10009

Deathstrip Films - Richard Kern P.O.Box 1322, NY 10009

#### Boston

Boston Film/Video Federation  
Mark McElhatten  
1126 Boylston St  
Boston  
Massachusetts, 02215

Danger Video  
Semi Precious Electronics  
65 Inman St  
Cambridge  
Massachusetts, 02139

The International Centre for  
8mm. Film and Video  
Brodsky/Treadway Foundation  
10 R Oxford St.  
Somerville, Ma. 02143

Super-8 Sound  
Allan Vigeant  
95 Harvey St.  
Cambridge  
Massachusetts, 02140

#### Montreal

Montreal International 8mm Film Festival  
Jean Hamel  
Association pour le Jeune Cinema Quebecois  
4545 Ave Pierre-de-Coubertin  
C.P. 1000 Succ. M  
Montreal, Quebec H3V 3R2, Canada.

Optimage - Carrick Saunders  
70 Seventeenth Ave. Roxboro, P.O.  
Montreal, H8Y 3A4, Canada.

# St Kilda Film Festival

This year there will be a special day of '8 Super 8 and Video and Intermediate work at the 1987 St. Kilda Film Festival.

As usual the main part of the festival will be held at the National Theatre from Wednesday the 13th to Saturday the 16th of May, but an extra day, Sunday has been added to cater for low-budget film makers, video makers and people who can't show work at normal film venues- ie work like multi-screen projections- whether film or slide, a performance using mechanical media, and sound works etc.

Rather than using the National Theatre, the festival will move to London, the St.Kilda City Art Gallery and Community Art Centre on the Sunday. As the venue is close to the main Acland Street tourist area, it is always very popular.

The idea for the Sunday is to create an exhibition a combination exhibition /screening. There will be programmed film/and video screenings through the day which will mainly take place in two large rooms. The programme will consist of one room of local St.Kilda film and video. another room featuring a historical selection of Super 8 movies, a

retrospective of a few Super 8 and video makers, and a compiled programme of Super 8 work from various individuals and institutions. Also amongst all of this will be a space for those who bring along their work on the day to show it.

In the various other rooms scattered throughout this 2 storey Victorian mansion there will be a number of video programmes, as well as displays of working drawings for some of the films showing; work shops and discussions etc, and other displays relating to film and video.

At night, a continuous community audio-visual screening will take place on large screens hanging from the balconies. Meanwhile inside, the film and video programmes will continue into the night.

The day will be catered for, featuring breakfast, lunch and afternoon and evening snacks.

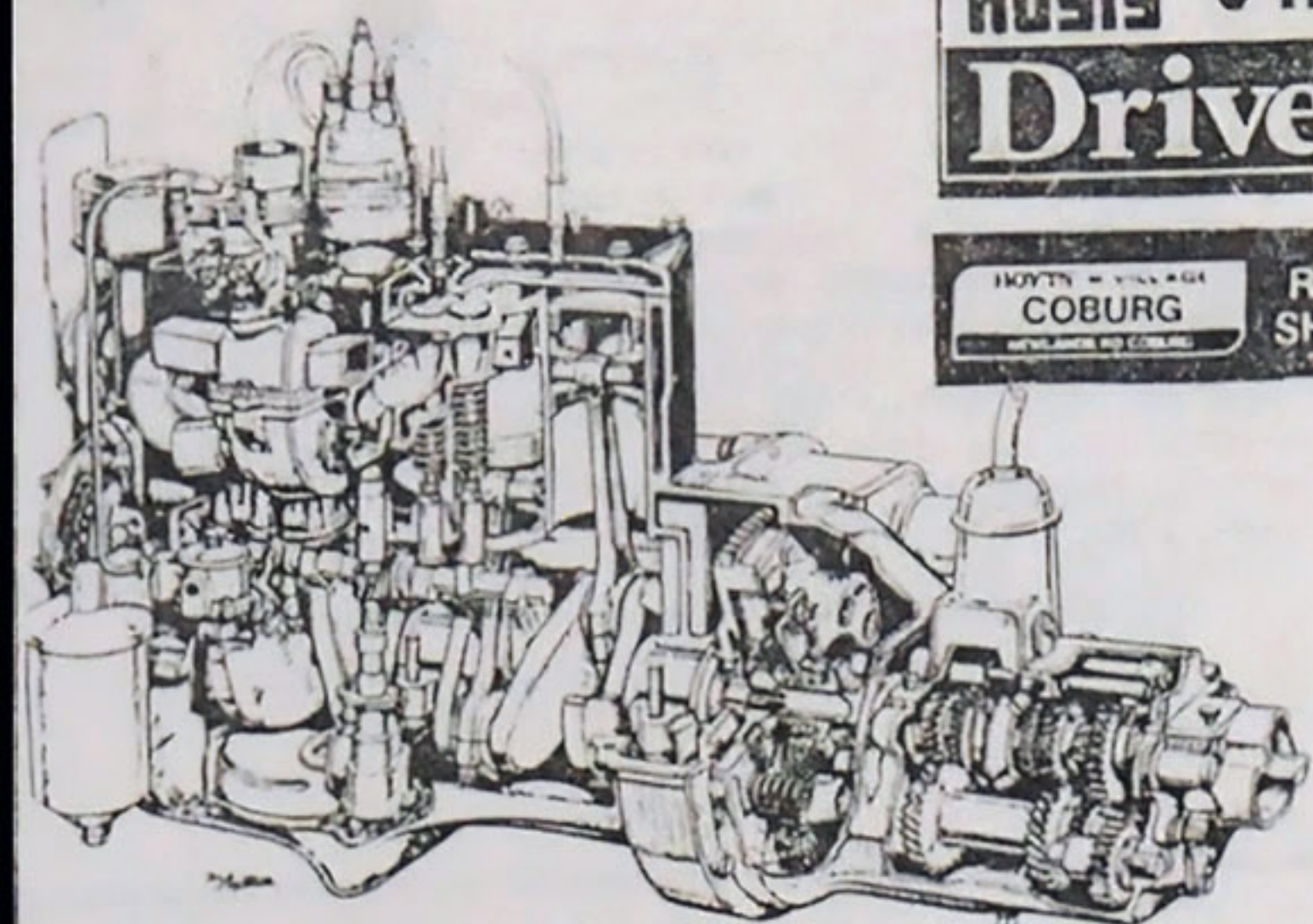
For more information about how you can participate in this festival event, ring Kevin Wilson on 5361333 ext 397 or after 8.00 p.m on 5343836. I am particularly keen on contacting people making work.



# HOYTS VILLAGE Drive-Ins.

HOYTS VILLAGE  
COBURG

Restaurant 6.30pm  
SHOWTIME 7.30pm.



## CAR AND THE CULTURAL ARTEFACT A SPECIAL FILM EVENT

Can you imagine experimental films blown up to 35mm and being shown on a Suburban Drive-In screen?

You will get the opportunity to see this actually take place on May 3 at the Coburg Twin Drive-In, at 7.30 p.m. The theme of this program will be the car and its place in our culture as represented in film and modern Australian writing.

A special feature of the program will be a collaboration between contemporary Australian writers and independent filmmakers. The writers will be positioned on a truck stage next to the bio box to read excerpts of their work in conjunction with filmed images on the screen.

Two local filmmakers, Dirk De Bruyn and Chris Knowles have been commissioned to make two new films on 35mm for this event.

Another section of the program will feature films by Marcus Bergner, Marie Hoy, the Cantrills, Michael Buckley and Sue McCauley, John Cumming, and Dirk De Bruyn, all of which deal with the notion of film and text and working directly on the film surface. The first opportunity to see this sort of work up there on the big screen!

And just for that extra bit of great movie entertainment, a collection of the best car chases in popular movies. Everything from the Blues Brothers to the Love Bug is being put together by Village-Hoyts especially for the evening. The whole thing is being produced under the umbrella of FEIPP - Fantastic Entertainment IN Popular Places, and that's what it's going to be.

So see you there on May 3 at the Coburg Twin Drive-In. Watch the entertainment section of the newspapers for further details.

## 1987 MAGAZINE

Have you bought your copy of it yet?

Remember, only a limited number were printed, so when they're gone, they're gone!

It's only \$2.00 and will be available at the next open screening, or can even be got at the RMIT shop.

If you live out in the sticks, or even interstate, just send your 2.00 (+ 50c postage and handling) to PO Box 1150 RICHMOND NORTH.

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# TVU — stew

## TELEVISION UNLIMITED.

To those of you who missed seeing the first part of the "Windows" series on SBS on March 1st, don't worry the program has been postponed due to contractual problems between the four participating public TV groups and SBS. The program will still go to air but sometime in late June or early July. More on that closer to the time.

The main reason that the program was postponed was due to music copyright problems. I cannot stress enough that if you are thinking of submitting work either to TVU (Either to Sarah or to the TVU office at Open Channel but no later than mid-April), or to any of the commercial networks - not impossible vis a vis Ian Kerr - then AVOID if at all possible copyrighted music, unless you are prepared to pay the fees or to accept legal responsibility.

## A SECOND OPINION - by Ian Kerr TVU FALL FLAT ON THEIR FACES.

What has been written above seems to imply that the TVU screenings were cancelled due to filmmakers using copyrighted music on their soundtracks. This is true, however the fact that it has led to TVU falling flat on their faces is entirely their own fault. It seems incredible to me that the TVU organization could have got to the stage of having programs put together and broadcast time booked without it even have crossed their minds to ask the filmmakers if their music was cleared. You can't tell me that they programmed "Midnight Train to Kathmandu" without noticing the famous Pink Floyd music on the soundtrack, or programmed Nick Donkin's "Only You" thinking that Nick had written the song himself. Were TVU so ignorant of one of the basics of broadcasting?? The fact that they have signed no legal contracts with those supplying work to them makes TVU's position even more sticky. One can only hope this fiasco hasn't damaged TVU's reputation permanently.



# Next Meeting

The next open screening will be on Tuesday the 14th of April.  
Venue: Our usual haunt - The Glass-house Meeting Room, R.M.I.T., 360 Swanston street, Melbourne.

At 7.30 p.m. John Thomson will discuss an aspect of filmmaking some of us probably don't think much about - Art Direction and related issues.

At 8.30 p.m. Open screening of super 8 films. At the time of going to press only one or two films had been booked in for April, so please bring along your new films, or even old ones which no one has seen.

(Those people who will be showing films at this Open Screening, please read the notice elsewhere in this newsletter titled 'Video Compilations')

## CONTACT NUMBERS FOR THE GROUP

Sarah Johnson	534 4344
* Noel Lloyd	481 5832 *
Bill Mousoulis	419 6562
Ron Olthof	798 1278
Matthew Rees	387 9292
Ian Kerr	859 1683
John Thomson	417 5193

## RESOURCE POOL

Equipment (Bill)  
Crew (Bill)  
Actors (Matthew)  
General (Sarah)

## THE 7:30 P.M. THINGUMMYJIG

Over the past year the 7:30 pm timeslot at our Open Screenings has been devoted to a variety of different topics and ideas, ranging from an actor's workshop to an informal discussion on the running of the Group. If you have any ideas on what you would like to see covered at future sessions, be it a technical/practical demonstration of some aspect of filmmaking or a film-related area, or even just ideas for a discussion/forum, please contact one of the committee members about it so that we can try to arrange something. We would also be interested to hear from people who would like to conduct an activity or demonstration themselves.

This newsletter is published monthly by the Melbourne Super 8 Film Group (MSBFG).

Publishers' Note: The opinions expressed herein are entirely those of the individual writers and are not meant to reflect the position of either the Super 8 Club Committee, or the club as a whole.

All members of the group are invited to make contributions to this newsletter. The deadline is the 4th Monday of each month. So get off your backsides - aren't you sick of the same old reviewers and writers?? This is Your newsletter.

Editorial, layout and footwork on this issue done by Noel Lloyd and Ian Kerr.

Membership to the Super 8 group is \$10 per 12 months. The group has now been going for more than 12 months which means that those of you who joined first thing last year should now be up-dating your membership.

## THE CHERRY ORCHARD

By Anton Chekhov  
April 7th - 11th - 8.00p.m.  
and April 12th (matinee) 2.00 p.m.

Tickets: Full \$6.00, Concession \$4.00  
Enquiries: 347 7505

In this humorous, yet tragic portrayal of an upper-class family facing the loss of an ancestral estate, Chekhov projects a compassionate view and understanding of human aspirations as they are shaped and reshaped by the times.

THE OPEN STAGE  
757 SWANSTON ST.  
CARLTON

## SUPER EIGHT

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If undeliverable return to:  
Melbourne Super-8 Film Group  
P.O. Box 1150  
Richmond North 3121

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6/158 Chapel St  
Balaclava  
Vic 3183

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Vic Aust  
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